

# KERAMIC STUDIO

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HY do we not decorate our table services more appropriately, or rather individually? Mary Jones, who lives by the sea, might find endless inspiration in the various shell fish and seaweed, ships, sea birds, mermaids and dolphins, working them into appropriate design, introducing something of the atmosphere of the surroundings.

Jane Smith, summering by a lake, could weave a fancy from sailboats and clouds, shore line and passersby, or if the cottage has a name, a design symbolic would awaken interest and give a touch of homeyness. It would seem as if each one who can afford the time or money would find her greatest pleasure in arranging a dainty table service which no one could or would duplicate. If Annie Brown is tied to the town house she can devise a border from her monogram, combined with straight lines and highly conventionalized harps or bagpipes recalling that her ancestors were wandering minstrels. There are no limits to the variations one can play upon these and other themes and so secure a table service that is an endless diversion and delight.

Another thing upon which not enough thought is directed is the harmonizing of the table service with color of the dining room decoration, or, of the table linen with the china. All these things add distinction to the table and the hostess.

If one has still money and time on one's hands after decorating the main service, there are many smaller services for various places and purposes that can be made unique and diverting. Little services for "al fresco" teas, with borders of interlacing shadow leaves and flowers in pale greys and greens suggesting sunlight through the foliage, with perhaps a lattice pattern combined, if you have a latticed arbor; luncheon sets for the enclosed porch in celadon and white or blue, with a narrow border of lines and a monogram which may suggest to your mind the enclosing fence and gate; or in place of the monogram you might station at intervals along the border the welcome guest leaning over the gate. Joking aside, it should be the aim of the decorator to give the charm of individual thought to all "homey" things.

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Our contributors continue to send us studies in color for reproduction in black and white. They also use a variety of drawing paper and cards which are unsuitable for any kind of an illustration which is to be reproduced by the half-tone process.

Therefore, our readers will excuse us if we repeat in the editorial columns the letter of advice which we have been mailing for sometime past. Very many of our contributors have taken this advice to heart and have shown by their following contributions that it has taken deep root. A successful reproduction is not only a thing to be greatly desired by the magazine itself, but it means a great deal to the artist. Designs and studies should not be rolled, but sent flat so that no wrinkle will show in the drawing. Many designs that were really acceptable were returned on this account. And please do not use pencil unless requested to do so by the editor.

A finely shaded pencil drawing can be reproduced into a half-tone, but in making line drawings of any kind, the only medium is drawing ink (Higgins' ink preferred). Here follows the letter to contributors as above mentioned:

"We are always glad to have designs and studies submitted to us for publication in *Keramic Studio*. These designs are promptly examined by the editor and if found suitable, an offer is made for their purchase.

All designs and studies not accepted are at once returned to owner, but stamps should be sent for their return.

We cannot as a rule use studies in color. We give only one color supplement a month, or twelve color studies in a year; the amount of color work which we can use is consequently very limited.

The bulk of the designs and studies published in *Keramic Studio* are black and white reproductions either of pen and ink or of wash work. Original studies in colors give generally very poor reproductions in black and white, as values are changed by the photographic process; for instance, blues will photograph much lighter and yellows much darker than in the original. For this reason studies and designs submitted to us should be in black and white.

Sepia water color with Burnt Umber for the deeper shadows gives the best results, but washes for half tone reproductions can be made with India ink or any water color giving good gradation of grey tones. Pen and ink designs should be made with strictly black ink.

Designs should be on smooth board or paper. Coarse grain papers are not advisable, as this coarse grain is accentuated in the reproduction with an unpleasant and muddy effect."

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"Tried as by fire" is the motto of the ceramist and to none does it apply so faithfully as to the potter. While the overglaze decorator has his trials and heart burnings, and the pottery maker his struggles and disappointments, it is the individual worker in porcelain making and decorating who can testify most minutely and feelingly to the value of work which has finally passed unscathed through the flames. While the editor of *Keramic Studio* would fain be considered modest and unassuming as the violet born to blush unseen and waste its fragrance on the desert air, yet there are times when the too human desire to be appreciated for work done is consistent. "I, too, have not been idle" while all you workers in ceramics have been making such strides in advance. I, too, have won from the flames some treasures new and old. This is just a bit of an apology for taking up so much space in *Keramic Studio* this month to keep in more personal touch with our readers.

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Miss Mason's landscape panel which is given with this issue will be found very instructive by students of water color as well as by students of design as applied to ceramics. This panel is treated so simply and flatly that it could easily be translated into a porcelain panel for framing. The treatment of the trees will be found very suggestive for decoration and the color scheme very attractive for decorative treatment of landscapes on various articles.

## THE STUDY OF DESIGN AS APPLIED TO CERAMICS

[Courtesy of the American Woman's League]

Kathryn E. Cherry

## LESSON I.

ALL nations have expressed their ideas of composition in their paintings, sculpture, decorations, and architecture, and almost all have produced certain ornaments which have been used so repeatedly in their artistic productions that they have become characteristic of those nations. Since the account of what nations have done is called history, the ornament produced by these nations is called *Historic Ornament*.

Different nations, influenced by different environment, have naturally developed different kinds of ornaments, so that each people has produced a characteristic style of its own. Hence the term "styles of ornament." The great historic styles are: the Ancient, with the Egyptian, Greek, and Roman as examples—among the ancient styles the Assyrian and Persian are ranked as secondary, but they are coming into prominence more and more as new discoveries are made; the Middle Age, represented by the Byzantine, Romanesque, Saracenic, and Gothic; and the Modern, illustrated by the Renaissance. The Persian, Indian, Chinese, and Japanese are called the Oriental styles. The present age, being one of breaking away from traditions, will not be distinguished as having a style of its own until judged by succeeding generations.

An understanding of historic ornament is of great value to the student who would gain a knowledge of composition. The various styles furnish splendid illustrations of space relation. The subject should be studied with special reference to spacing and proportion, upon which beauty of design depends.

*The Aim of the Work.*—Art, like any other kind of work which employs the use of the mind, eye, and hand, requires application and is not learned by casual observation or desultory reading.

With a love for the beautiful, a use of our imagination and observation, and a desire for good results, we now enter upon the aim of our lessons; namely, to learn what design is and to put it to use.

Design is a space art and must be based on structure. The form decorated must admit of decoration and not appear as a something which exists merely for the sake of being decorated; and the design made must become a part of this form. If we can not have the object to be designed before us, we must have the form of it in our minds. Ruskin says: "The most satisfactory conditions are present when the work in construction and design can proceed hand in hand."

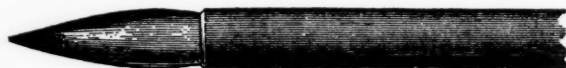
Decoration is for interest's sake, and it should serve to increase the interest without itself making a plea for attention; for all decoration must be subordinate to utility.

The purpose for which china is to be used controls largely its style of decoration. Pieces for table service to be used upon white linen should be decorated in simple style; while those for ornamentation or cabinet may be elaborate. A plate of fine porcelain has in itself elements of rare beauty, its circular form and beautiful, pure white glaze; and its beauty should never be destroyed by overdecoration. There is a beauty in quiet spaces; and there need be little fear of making a design "too simple," for overdecoration is to be feared more than underdecoration. The less complicated the design, the more the beauty of relation of lines and spaces appeals to us.

*Materials.*—The equipment for this kind of work calls for very few materials; but it requires thought, good common sense, and an untiring amount of perseverance to bring the results which we seek; namely, the ability to appreciate and to express beauty.

Ruskin says: "The human hand is the most perfect agent of material power existing in the universe, and the highest art calls for the action of the hand at its finest with that of the heart at its fullest."

The materials required are: Brushes—1 Japanese brush about one-fourth inch in diameter, 1 water color brush No. 2, 1 water color brush No. 7. Paper—Japanese paper, White Hudson Bond, size 10 x 14 inches. India ink, compass, thumb tacks. Pencils—1 hard pencil-H, 1 soft pencil-B. Art gum, drawing board, water colors.



The Japanese brush is suitable for putting on a surface wash in color, or for making simple lines.

The water color brush No. 2 is for lines.

The water color brush No. 7 is for washes.

Japanese paper is preferred for the work to be sent in, as it is specially prepared with glue-size, and so takes the ink better than other paper. It is beautiful in color and texture and thin enough for tracing. The sheets are large and cost five cents a piece. For practise work White Hudson Bond, size 10 x 14, will do nicely.



The best ink is the Japanese. This must be ground on an ink stone or a piece of china. To grind it, place a few drops of water on the ink stone and rub the ink on the stone until intense blackness results. Always dry the stick of ink at once. Allowing it to soak will cause it to crumble to pieces. Another kind of ink which may be used is Higgins' American India ink. This is a black, waterproof drawing ink. It comes in liquid form and sells for twenty-five cents a bottle.



The compass is needed for drawing circles and arcs of circles. To use it, hold the hinge between the first three fingers, fix the point in the paper, and open the compass to one-half the desired diameter. Trace a circle upon the paper by turning the pencil with a circular twist of the fingers, holding the compass loosely between the thumb and forefinger. Put just enough pressure on the needle point (foot) to keep it in place while you turn the pencil point to make the desired circle. If you draw a straight line from any point in the circumference through the impression made by the foot of the compass, you will find that the circle is divided into two equal parts.



A dozen thumb tacks will cost you ten to fifteen cents, according to size. They are used to hold drawings in place when inking designs. Pin your Japanese paper very smoothly





FUCHSIA—ALICE W. DONALDSON

**W**INGS of flowers are Blood Red and Carnation. Drooping petals are Blood Red and Violet shaded with the Violet, using it stronger. The stems are Shading Green and Apple Green. Stems are Violet and Shading Green.

Second Firing—Outline design with Black.

Third Firing—Paint background with Yellow, Blood Red very thin wash and a little Apple used with this. Retouch design with colors used in first firing.

upon the drawing board, so that the flow of the ink will be even. If the paper is loose, the ink will settle in pools, and, when it dries, the effect will be very uneven in tone.

Pencils are graded according to their hardness, and designated by the letters H and B.

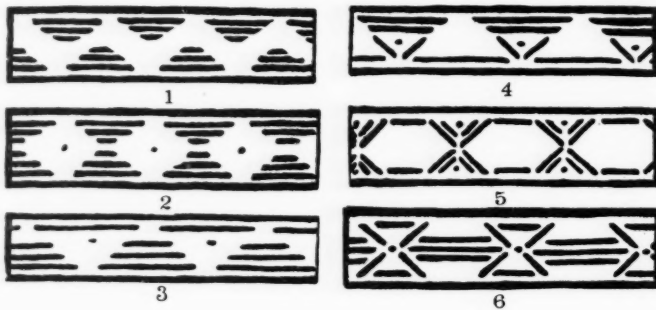
Art gum is most necessary in our work. It will not destroy the surface of the paper as many hard rubbers are apt to do.

A drawing board or small sized bread board is necessary. Pin the paper on the board and rest one end of the board on your lap and the other end on the edge of a table. Never work with the paper flat on the table. You can not get the right perspective on your work at that angle. The drawing should always be placed so that you get a direct view of it.

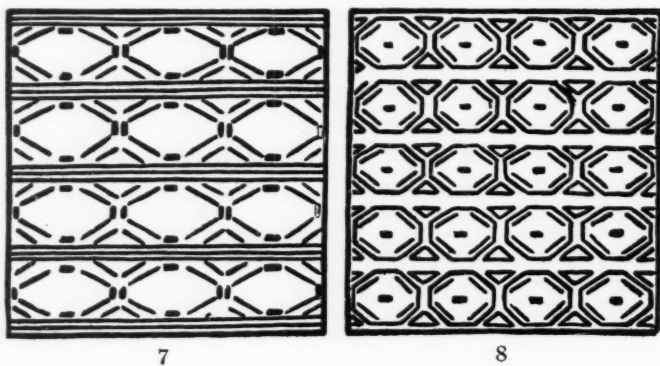
Your water color box must contain the three basic colors: Cobalt Blue, Gamboge Yellow, and Carmine Red. By mixing these colors you can secure any of the tones and colors in the problems.

#### *The First Principle of Design.*

The first principle of design is the expression of rhythm. As the effect of rhythm in music is produced by the regular recurrence of measures of time, so in decoration or design it is produced by the regular repetition of the parts of a design. There are three ways of repeating units of design, (1) on a straight line, (2) in covering a surface, (3) around a center.

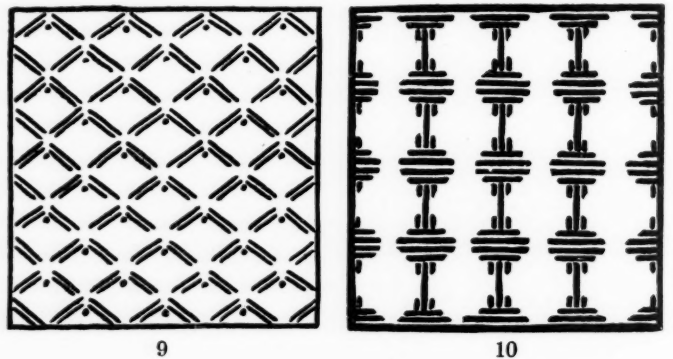


Let us consider carefully the straight line examples in rhythm given in Cut 1. No. 1 is an arrangement of various lengths of the line theme, harmoniously grouped. This arrangement leaves a white space which is interesting in itself so that it requires no dot to complete the harmony of space filling. Then, too, the white space gives one the feeling of continuity. While No. 2 is much the same arrangement of varying lengths of lines, the location of the lines opposite each other causes a large white space. A dot placed in the center of the space adds to the interest and gives sparkle and snap to the border. Remember that the white space or background is just as important as the lines and dots placed in a design to make a pattern. Nos. 3 and 4 are still the same theme but different arrangements of spaces and placing of dots. In Nos.



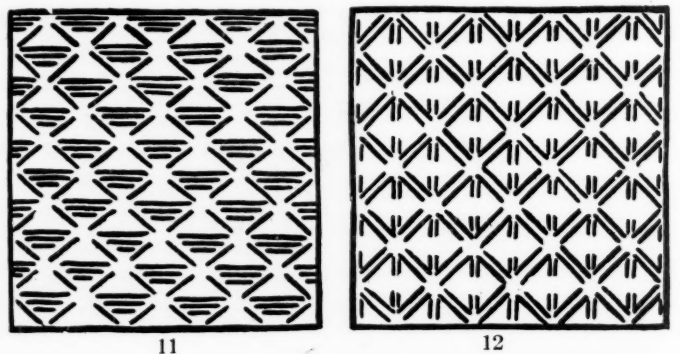
5 and 6 we have entirely different arrangements of the same theme; but they are equally interesting in rhythm. In working with the line and dot as the theme we find so many ways to arrange and group lines that it becomes very fascinating.

In the surface pattern we use the same theme. The space must be well filled, the pattern must hold together. Do not have a sense of units dropping away. One line must be in harmony with another. If the dot were omitted in No. 7 we should feel our interest directed to the little triangular shaped figure, and the large space would seem empty. In No. 8 the small dots are so harmoniously placed that we do not feel the emptiness.



No. 9 is quite another arrangement, very dainty and harmoniously simple.

In No. 10 we have a space well balanced by the grouping of strong lines. We feel the strength of line. Think of this space with thin lines. It would never be satisfactory. We should feel that the white space required something and then the charm of this motif would be lost.



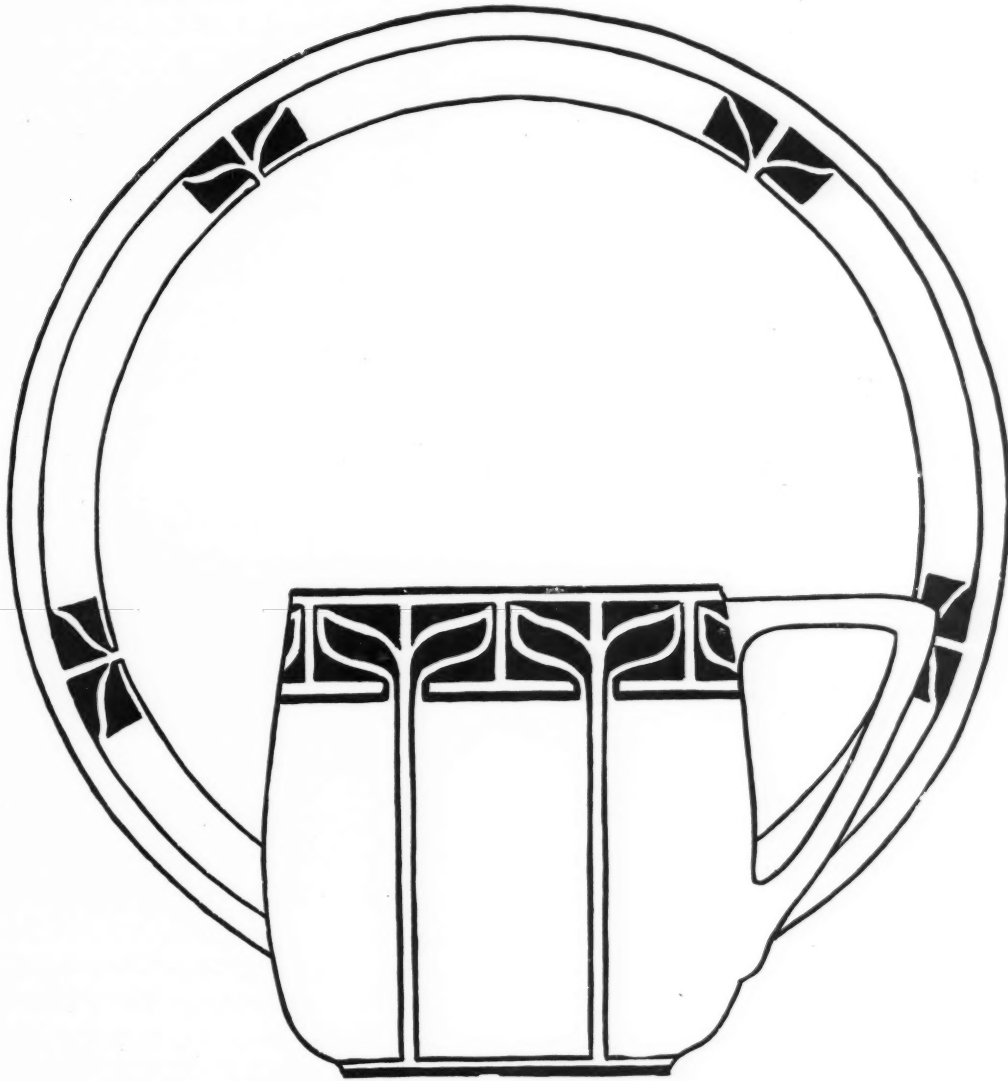
No. 11 is not so interesting as the others. Why? Here the white and dark spaces are almost equal. Glance over the other five examples, then back to No. 11. Do you feel that the design is monotonous?

In No. 12 we have a pleasing design, but still this has not the snap of the first four.

These surface patterns suggest decorations for book covers, linoleums, design in cloths, such as linen, dimities, or silks; or on paper. Do they suggest such application to you? We should keep in mind as we work that all designs must have a "fitness to purpose."

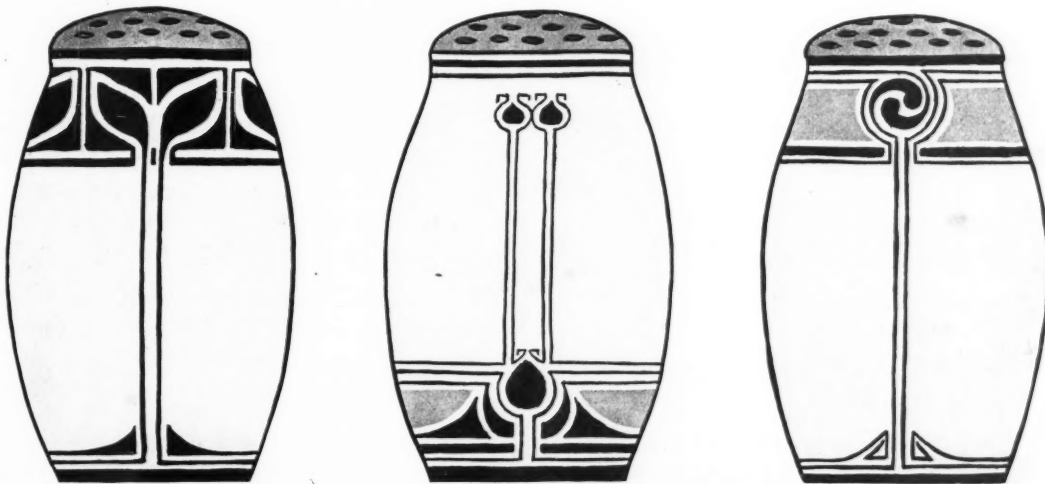
*Practise.*—With a sheet of paper, a brush, a bottle of India ink, a compass, a soft lead pencil, let us play an exercise using lines of various sizes as a motif and dots to balance or add sparkle to the design. In these problems we develop first, our inventive faculties; second, our appreciation of beauty; third, our power of expression.





CUP AND SAUCER—ALBERT W. HECKMAN

Paint in the design using two parts Copenhagen Blue, one part Banding Blue and one part Pearl Grey. Second firing, oil over the whole and dust with two parts Pearl Grey, one part Copenhagen Blue with a touch of Banding Blue. Fire heavily.



SALTS AND PEPPERS—ALBERT W. HECKMAN

To be executed in gold with a touch of color in the border as the design may suggest. Use a light wash of the same color for the bottom part.

Examples of musical themes in design: 1. Drum-beat. Tiresome. 2. More pleasing because of slight variation of time or space. (Always place lines close enough to get good proportion.) 3. Variety adds interest. 4. Savage (straight line) ornament repeats at intervals.



Your exercise must express emotion. Vary your border with slant lines; dots may be used to add to the interest. If the design seems scattered, perhaps adding another dot will make it more satisfactory.

There is no limit to what may be accomplished with the line and dot proportions. Indians use lines alone for motifs; for example, the tent and post and the tree motif.



FIGURE 1



FIGURE 2



FIGURE 3

The accompanying illustrations show three examples of good proportion and three of bad proportion. Each example is just one-eighth section of a plate border. No. 1 is most pleasing because the heavier band is placed just where we want the interest of the rim to be, and is pleasantly balanced by a less important line. The attention is called to the very edge of No. 2, and the plate is not so agreeable as No. 1 for that reason. In No. 3 the interest is held in about the same way as in No. 1.

Now let us proceed to learn why the three examples below are not so interesting. In No. 4 the weight of decorating is

placed just where the flange or hip is joined to the bowl of the plate; whereas the decoration should follow the structural line, which is the edge. No. 5 makes us feel the monotony of a regular drum beat, the same relative space and line in another style as we find in Example 1 earlier in our lesson. Could we enjoy a dozen plates with just this style of decoration? No, we should want a plate with some variation of line or band. In No. 6 the bands cut the beautiful rim in two parts with no feeling for grouping lines to secure interest. We should never cut any given space into two equal or nearly equal parts.



FIGURE 4



FIGURE 5



FIGURE 6

#### Exercise.

#### Problems for First Lesson.

Each problem should be executed on a separate sheet; always consider the arrangement on the sheet, and the neatness and accuracy of execution. Practise order and neatness from the very start of these lessons.

**Problem I, Border with the Line and Dot as a Motif.**—Send in at least six borders using the line and dot as a motif. Borders must not be copies of the illustrations of borders given in this lesson, but are to be done after the style illustrated by them. Work to be sent in must be in India ink on the drawing paper.

**Problem II, Surface Pattern with the Line and Dot as a Motif.**—Fill in six two-inch squares. The squares to be sent in should be done in India ink.

It is well to take a soft lead pencil, say a B, and practise on scrap paper, using this motif in as many ways as you can work out, then select the most pleasing proportions and fill in the squares to be sent in for criticism.

**Problem III, Plate Border with the Line as a Motif.**—With your compass make a circle to represent a plate eight and





*Common Alder - leaves drawn in May.*

COMMON ALDER—ANNE H. BRINTON

(Treatment page 90)

one-half inches in diameter, move in the pencil of your compass one and three-fourths inches from the circle and make another circle so as to leave a rim one and three-fourths inches in width. Now we have a well-proportioned plate before us. Place heavy or fine lines or groups of lines in this rim-space in well-planned spaces, so as to suggest bands of color or gold.

Make several solutions of this problem, pin them up on the wall where you will see them, choose six from this number and send them in for criticism. The solutions to be sent in are to be done upon Japanese paper with India ink. It is well to practise the use of the brush and India ink in what may be called a drill exercise before you proceed really to draw from objects or forms. The Japanese skill with the brush is obtained in this manner. Hold the brush vertically, charge it well with India ink, and place the brush on the paper in a decided way, feeling certain as to the length and weight of line desired.

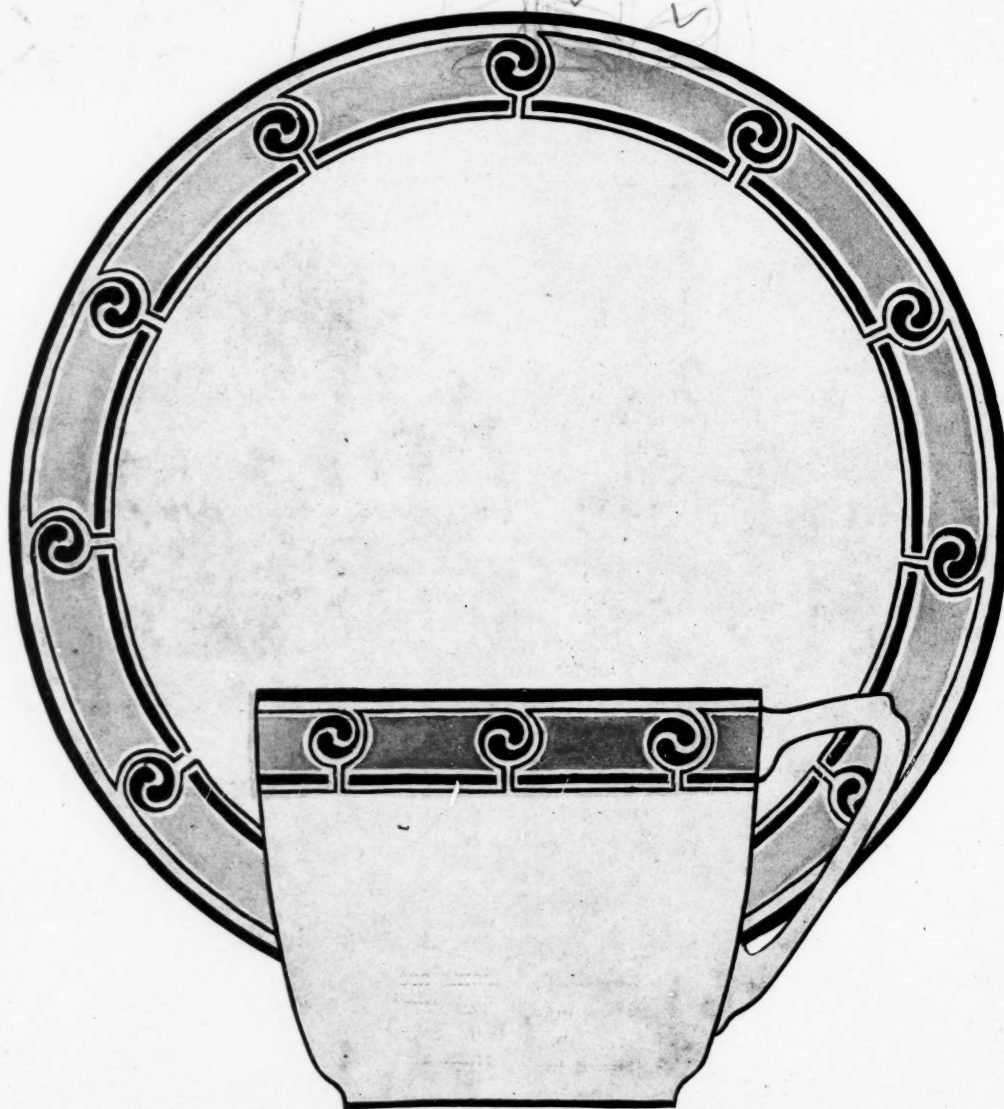
Do not use ruled lines for any of your work or any of the problems that follow. *Any one* can rule lines; they have no artistic value. Your work sent in should come in the same arrangement as the examples of this lesson except the plate border spacing. This is to be carried out on your return

sheet in a complete circle eight and one-half inches in diameter.

Make a list of numbered questions on the points which you have failed to grasp.

*Suggestive Questions.*

1. In Problem I, have you placed your circle well on the paper, leaving an inch margin all around?
2. Have you pinned your Japanese paper to your drawing board so that the paper lies smooth when removed from the board?
3. Are your India ink lines of uniform thickness?
4. Have you ground your India ink sufficiently, so that your lines are even in tone? We do not want some grey and some black lines in this lesson.
5. Do your units in surface patterns hold together or do you feel that you can pick them out of the square? The square must always be complete.
6. Do you have a feeling that your surface pattern is flat and you will not tire of yards of the design?
7. Do your borders give the impression of flowing design, or does the theme seem to stop at each repetition of units?



CUP AND SAUCER—ALBERT W. HECKMAN

To be executed on the white china in Gold. The medium tones in the border may be executed in Silver or a panel of Light Green Lustre. The background to be left white. Stripe the handles with Gold.





Mrs. Eva Twyman      Mrs. J. N. Moore      Mrs. Pauline James      Mrs. G. W. Smith  
Mrs. J. E. Barker      Mrs. Ada Griffith      Mrs. Carrie Mae Kingsbury      Mrs. Sara Barnum  
Mrs. W. T. Timlin

EXHIBITION OF KANSAS CITY KERAMIC CLUB.

THE Kansas City Ceramic Club held their fifteenth annual exhibition in May. A collection of small vases, the same shape, decorated by different exhibitors was interesting. Two prizes were offered for the best conventional and semi-conventional design for the egg shape pepper and salt shakers. These were won by Mrs. Hannah Cuthbertson and Mrs. J. E. Barker.

Mrs. Cuthbertson had a large exhibit, a number of pieces etched in gold beautifully done and very original in design. A large vase with handles was much admired. Mrs. Barker exhibited several Satsuma bowls and boxes in flat enamels in pleasing color combinations.

Mrs. Sara Barnum a bowl in grey with flower forms in dull blue, leaves bronze green. Finger bowl in green and gold. Mrs. Evan Browne a tea set with blue and lavender flower forms. Mrs. John A. Edwards had a large exhibit, a number of pieces in etched gold, a set of punch cups in very unique design and good coloring. Mrs. Ada Griffith exhibited a jardiniere in oriental coloring on a gold background. Mrs. Pauline James, tile in pink roses. Mrs. Carrie Mae Kingsbury had a number of good pieces, a chocolate pot in etched gold was very pleasing. Miss Cecil Lealand had a varied and interesting exhibit. A chop tray in flat enamels was good, a tobacco jar with grey ground and bird forms in dull blue and black was very interesting.

Mrs. G. W. Smith had a large exhibit in delightful color combinations. A chop tray in etched silver and greys, a bon-bon box all in greys, a dresser set in etched silver with a mat grey background. Miss Jennie Somers an interesting bowl in pomegranates with a charming color scheme of dull blue, dull green and tan. Mrs. W. T. Timlin a tea set in blue on white ground, very attractive. Mrs. Gertrude T. Todd had a number of excellent pieces. A landscape vase in delft blue was

interesting, a jardiniere with dull blue enamels shading into lavender, a harmonious combination, a covered bon-bon in flat enamels was charming. Mrs. J. N. Moore, lemonade pitcher in silver with touches of color in flower forms, a tall vase in green and silver, white flowers, very pleasing. Mrs. Eva Twyman several well executed pieces. A stein in bird motif was especially good.

Mrs. Harriet Ware a number of good original plates, also chop plate in green, pink and gold. Mrs. Eula Fay Gibbons a set of boullion cups, celery tray and cheese plate. Mrs. Laura Lane several pieces of etched gold, a marmalade jar in green and gold. Miss Alys Binney, large vase in birds, dresser set and several pieces in etched gold. Mrs. Maude Nutter an interesting jardiniere in dark blue enamel background with yellow luster and colored enamel flowers, dresser set pale blue and silver. Mrs. Eva Sauer Perkins, tea set in gold and white.

## MILK WEED PODS (Pages 78-79)

*S. R. McLaughlin*

**FIRST Firing.**—Sketch in design carefully, then paint pods with Brown Green, and a little Apple Green in lights, shade with Brown Green and Shading Green, the stems are painted in with Brown Green and Blood Red, the silky blossoms are Violet No. 2 and Yellow Brown shaded with Violet and Brown Green. Wipe out the high lights with a piece of silk wrapped tightly over the first finger. The dark tips on these silky blossoms are Auburn Brown and Yellow Brown.

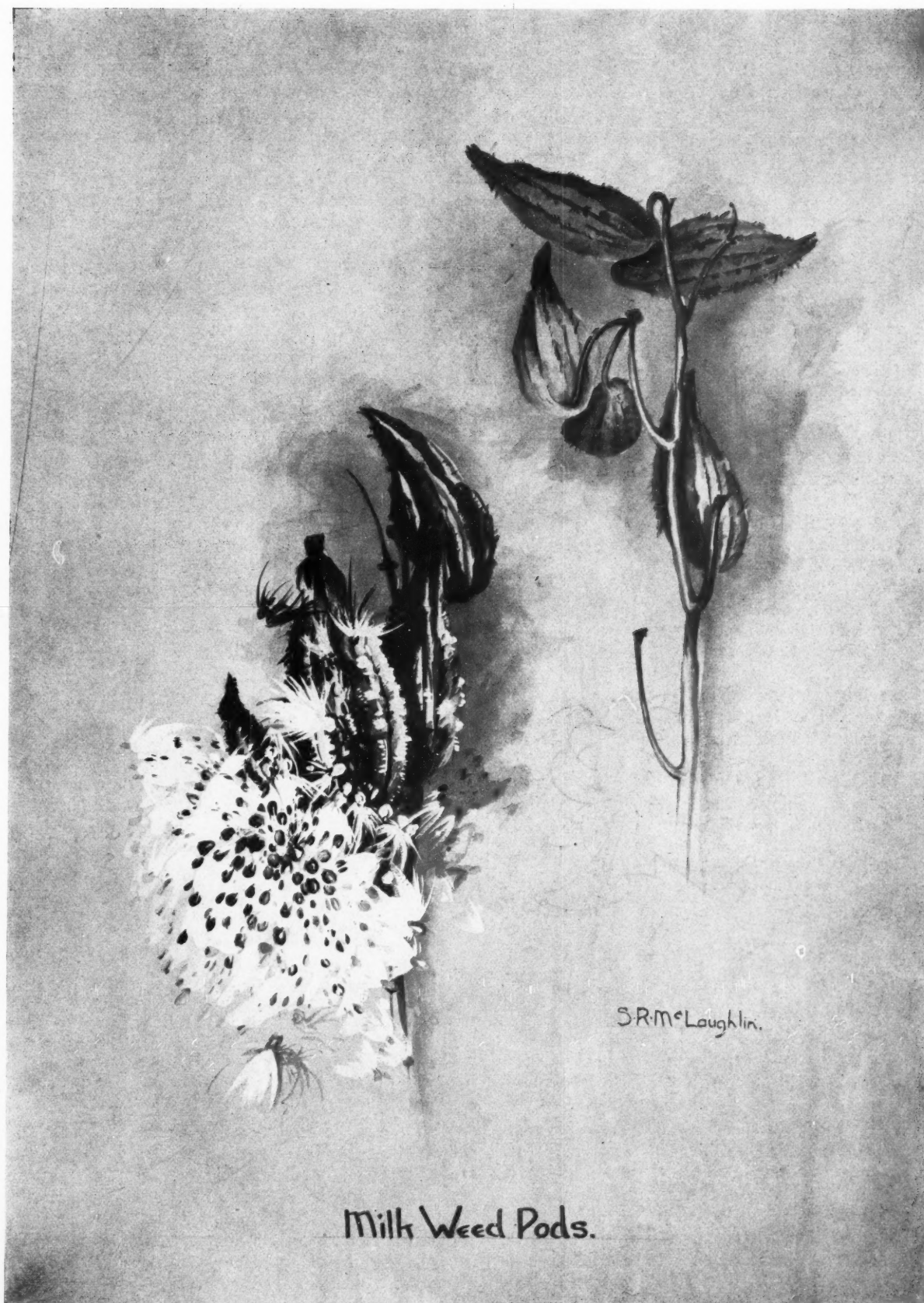
Second Firing.—Paint the background in first with Yellow Brown, Violet; around pods use Violet and Shading Green. Touch up the pods with same colors used in first firing. Wash a little Violet over the edges to soften them, a little Lemon Yellow on the silk blossoms.



MILKWEED PODS—S. R. McLAUGHLIN

(Treatment page 77)





MILKWEED PODS—S. R. McLAUGHLIN

(Treatment page 77)

## THE ROBINEAU PORCELAINS

[From "Pottery and Glass," February, 1911]

S. Robineau

**P**ORCELAIN-MAKING has been, until lately, a pastime of kings and governments, and is still supported by the French, the German and the Russian governments. I speak of really artistic porcelains, and I will confine my remarks in this article to the difficult work of colored glazes on porcelain and the equally arduous decoration in the paste, either by carving or by the raised process called *pâte sur pâte*.

Of course I have not in mind the industrial table ware or any other porcelain ware painted over or under the glaze. The manufacture of painted porcelain has been simplified by industry to such an extent that either the phosphatic English porcelain or the feldspathic French porcelain can be produced at a comparatively low cost. I do not mean either to convey the impression that no artistic work can be done in porcelain covered with a thin, fixed, translucent glaze and painted over or under the glaze. The excellent work done to-day by overglaze decorators in the United States, and the exquisite underglaze decoration of the Copenhagen artists on a perfect porcelain body fired at the high temperature of cone 17 (2678 degrees F.) would disprove any claim of this kind. But the fact remains that in all painted porcelains the real difficulties of porcelain-making are avoided, and with the proper equipment for high-temperature firing and proper handling of the kiln, the percentage of loss is reduced to a minimum. In industry the making of shapes is also generally simplified by the casting or moulding process, which is far simpler than throwing, especially with porcelain clay which lacks the plasticity of common clays. Most of the painted porcelains from art potteries, as well as from commercial factories, are moulded.

When speaking of art porcelains, our mind naturally pictures the wonderful production of the Chinese in the past centuries. It is this production which modern European ceramists have in the last thirty or forty years tried to revive, but, although remarkable technical results have been obtained, the work has not spread extensively, and is mostly confined to the Government manufactories, because of the difficulties and enormous cost of production. In the United States Mrs. A. A. Robineau is the first ceramist who has successfully tried porcelain decorated in the paste and covered with colored glazes. After perfecting her art in her small studio pottery in Syracuse, N. Y., she has, since last year, been attached to the University of the American Woman's League in St. Louis, Mo., in collaboration with M. Taxile Doat, formerly of Sevres (France). M. Doat is the foremost exponent of the *pâte sur pâte* process, or decoration in relief in the paste. Mrs. Robineau has acquired great skill in the very different but equally difficult work of carving.

A few words should be said here to explain why the decoration in the paste of a porcelain vase is far more difficult and slow than the modeling of pottery. It is primarily because porcelain cannot be handled unless perfectly dry, while pottery, by being kept artificially damp for the necessary length of time, can easily be modeled or cut in that state without injury to the piece.

When the porcelain vase is dry, a slip decoration can be added to it, or it can be incised and carved. In the former case a design will be gradually raised on the vase by the successive application with the brush of very thin coats of slip. A coat of slip cannot be put on unless the preceding coat is absolutely dry. When the design has thus been raised to the required thickness, it is finished and retouched with fine tools.

It will easily be understood that this *pâte sur pâte* process is very slow and tedious, at least for important and delicate work. A simple slip decoration is comparatively easy.

In carved work the cutting of the dry paste must necessarily be done very carefully and delicately. The parts to be removed are gradually scraped off with fine needles and scrapers, only a little dust being removed at a time, as any too strong pressure would cause breaks or chips of the very friable and tender clay. It requires a precision and a patience of which few people are capable. An idea of the difficulty of the work will be given by stating that it took Mrs. Robineau nearly four months of steady work to carve the scarab vase here illustrated. The same design could have been cut on a pottery vase in a few days. An illustration is given of the vase as it appeared after being carved, before glazing and firing.

It should be remarked, however, that decorative imitations of both *pâte sur pâte* and carving can be made by mould work. Ornaments made of porcelain body and cast in moulds can be applied with slip on the vase (Wedgwood process), thus imitating the relief decoration of *pâte sur pâte* and simplifying the work enormously. Also vases with ordinary incised decoration may be reproduced in moulds, although it would be impossible to reproduce by this process such a piece as Mrs. Robineau's scarab vase



"The Apotheosis of the Toiler"—Vase in Texas kaolin, scarab design.  
Made for the American Woman's League.

with its very deep carving in spots. Cast vases with relief or carved decoration have not the quality of hand work, and the difference should, as a rule, be easily detected by connoisseurs. Besides the repeating by casting of a certain decoration destroys a good part of its value. True artists will not have recourse to the casting of important decorated pieces.

As the production of porcelain decorated in the paste is bound to be small on account of the time it requires (Sevres, notwithstanding a large staff of artists and artisans, does not turn out much more than fifty decorated vases in a year), every porcelain maker who has not recourse to painted decoration will produce a certain number of pieces simply covered with colored glazes. Here brilliant, opaque and mat glazes,





Covered Porcelain Jar in mat glazes.  
Made for the American Woman's League.

crystalline and flammé effects, with an almost unlimited range of colors, offer a broad field for artistic work. But the difficulties of this work are not to be overlooked. Most of the glazes are extremely sensitive to the atmospheric conditions of the kiln. Too much or too little oxidation or reduction, a slight overfiring or underfiring may spoil them entirely. On account of their tendency to flow, the placing of the ware is complicated. Placing, firing and the preparation of many of the frits and glazes require special, minute care and a good deal of time. I will mention specially crystalline and flammé glazes which in every kiln will give only a small percentage of really good pieces.

It is then evident that the porcelain maker who renounces the comparatively easy field of painted decoration for the more fascinating work of colored glazes and decoration in paste, has before him an arduous path, strewn with almost disheartening difficulties and disappointments. However, there is one point on which he is more favored than any other ceramist, and this is the quality of his colors, due to the temperature of the firing. Around cones 8 to 10 (2330 degrees to 2430 degrees F.), the temperature at which most of the Chinese porcelains were fired, the quality of the colors is unsurpassed and the palette varied and rich.



"Satyrs and Daisies." Vase in Texas kaolin.  
Made for the American Woman's League.

Everybody knows that the palette of ceramic colors, which is practically unlimited at low temperatures, is gradually thinned out by the higher firings, until at the high points of strictly hard porcelain (cones 14 to 17—2550 degrees to 2700 F.) only a few colors subsist. If the Copenhagen decoration is confined to a few shades of blues, greens and greys, it is not as a result of choice, but simply because no other colors resist the intense heat.

Another curious fact, and one which may not be generally noticed, is that, notwithstanding the wide range of colors at low temperatures, the most artistic potteries in the history of the world have confined themselves to a few colors only, and these of subdued and soft tones. In the Boston Museum one may admire a magnificent collection of old Japanese potteries, unfortunately very badly displayed. The general impression is of brown colored pottery which has almost kept

the natural color of the clay. Greys and browns with a few notes of other colors here and there, that is all, and the result is supremely artistic. In old Chinese and Mesopotamian potteries, such as can be seen in the fine collection of Mr. Freer in Detroit, there is more color, but only very soft, subdued tones. Among the old faïences of Europe we feel perhaps the most satisfaction in looking at the simple blue and white of Delft. If, in the polychrome faïences of France and the lustres of Spain and Italy we find much to admire, we also find much which is in bad taste. However, these old faïence makers had the great advantage over modern ceramists of using for colors the impure mineral ore, as it is found in nature, while we use practically pure chemical products. This impurity of materials gave to colors a certain softness which we find difficult to reproduce.

With the development of commercial pottery during the Nineteenth Century, art pottery has passed through a period of decadence from which it is only now beginning to emerge, and the most striking features of the decadence have been bad color and bad design. It is gratifying, then, to see that in the United States some of the leading art potteries, Grueby and Marblehead, for instance, have the good taste of using only a limited number of soft colors, mostly greens, greys and browns. It is preposterous to suppose that they could not use a richer palette, if they wished. With them it is a matter of taste, and they have undoubtedly chosen wisely.

In low fire pottery, the artist must dominate the technician who will be too easily carried away by the satisfaction of developing new colors and new glazes, which may be of good technical quality but should be discarded, if it is found that they give unartistic, unpleasant effects. Low fire colors do not seem to blend and harmonize together easily.

But in cone 9 porcelain, the fire blends the colors magnificently, and even the most unexpected results are generally harmonious in color. Here technician and artist may go hand in hand, for there seems to be no limit to the combinations of colors which may be attempted, and this, undoubtedly more than any other reason, makes the work strangely fascinating. Frequently we have exhibited in the same showcase porcelains of the most varied and brilliant colors, intense blues of cobalt and reds of copper, together with whites, yellows, greens and browns, and the result was harmonious, a result impossible with faïence.



Mrs. Robineau beginning the glazing of the Scarab Vase.

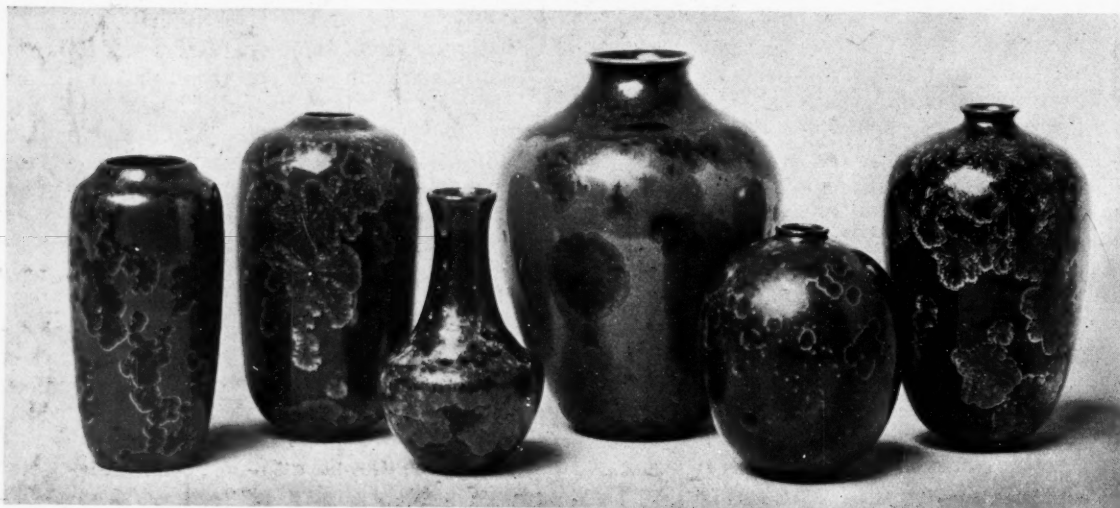
## KERAMIC STUDIO



Group of flammé pink and red vases, copper glazes. Made for the American Woman's League.

Mrs. Robineau's scarab vase is a new departure in glazes. Up until this time she had used mainly mat, crystalline or flammé glazes in her work, but on this vase she has tried very successfully a glaze of the semi-opaque texture which was

in relief, has been left in unglazed vitrified biscuit. When the vase is held to the light this background shows a remarkable whiteness and translucency, a quality due to the Texas kaolin which constitutes the main element of the body. The



Group of vases with crystalline glaze. Made for the American Woman's League.

so much in favor with the Chinese, a glaze of glove skin finish which retains its translucency without being too brilliant. The background, which was carved out to bring the design

Texas kaolin, which Mrs. Robineau has now used for three or four years, is one of the most remarkable porcelain clays in existence, and her mixture of Texas and Florida clays with



Group of vases with crystalline glaze. Made for the American Woman's League.





Group of vases with crystalline glazes. Made for the American Woman's League.

feldspar and flint has been adopted by M. Taxile Doat for the fine work of the University City pottery as being equal, if not superior, to the best porcelain mixtures used in Europe.

The all-over ground pattern of scarabs or beetles is glazed in semi-opaque white enamel with touches of pale opalescent turquoise green. The cover, stand, neck and medallions are in darker shades of green.

The enthusiastic admiration which I naturally feel for Mrs. Robineau's work, and the modest part which I have taken in the making of this vase, the composition and preparation of the glazes and the firing, may somewhat prejudice me in its favor, but, although I am familiar with some of the best work done in Europe or in China, I cannot think of any porcelain which can compare with it in its remarkable combination of fine points, unsurpassed quality of paste, beauty of shape and design, excellent technique in the execution of a

difficult work, soft texture of glaze and perfect harmony of color.

The background, although elaborate and rich, has been treated in a simple, dignified way. The bolder carving and stronger coloring of the main parts of the design make them stand out in a way which is not as apparent on the photograph as on the vase itself, while the all-over pattern of scarabs, in its soft-whiteness hardly tinged with color, remains what it should be, a background.

The height of the vase, with stand and cover, is seventeen inches. It was fired twice at cone 9 or about 2400 degrees F. The inscription on the bottom contains Mrs. Robineau's center monogram AR, which she uses on her thrown pieces, and date 1910. In a circle around the monogram is the title "The Apotheosis of the Toiler," and in an outside circle, the inscription "Made for the American Woman's League, U. C."



Porcelains by Adelaide Alsop-Robineau exhibited by the American Woman's League at the 1911 International Exposition of Turin, Italy.



The motif is taken from the beetle or scarab pushing a ball of food, symbolizing the toiler and his work. The interpretation of the design is as follows: the toiler, taking pride and pleasure in his work, holds it up, striving always toward the ideal, typified by the carved sphere within sphere which surmount the cover.



TIGER LILY

Hannah B. Overbeck

**F**IRST Firing.—Outline flowers with Blood Red. Leaves and stems with Dark Green No. 7 with Olive Green and Black Green.

Second Firing.—Red splashes on lilies Blood Red, other parts of flowers Imperial Ivory with a little Black, leaves and stems same as outlines with the addition of more Olive Green, anthers of stamens and sheathes on stems Finishing Brown with a little Imperial Ivory. Background Yellow Brown with Finishing Brown.

Third Firing.—Strengthen all parts with same colors except the outside of flowers where Blood Red is used.

Fourth Firing.—Dust entire study with a mixture of Grey for Flesh, Imperial Ivory and Finishing Brown to make a dull greyish brown.



DAHLIA—ELIZABETH T. PRIEST

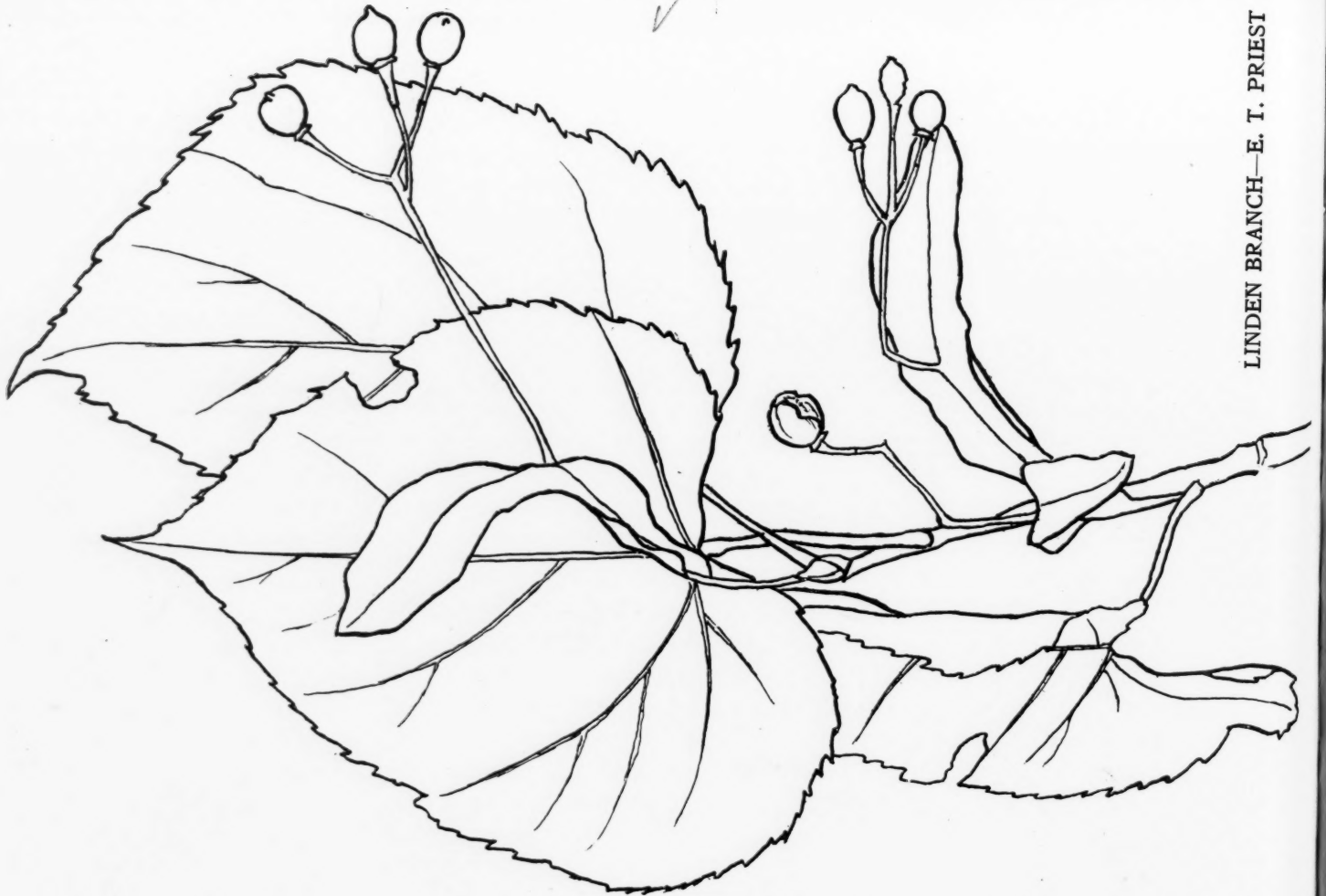
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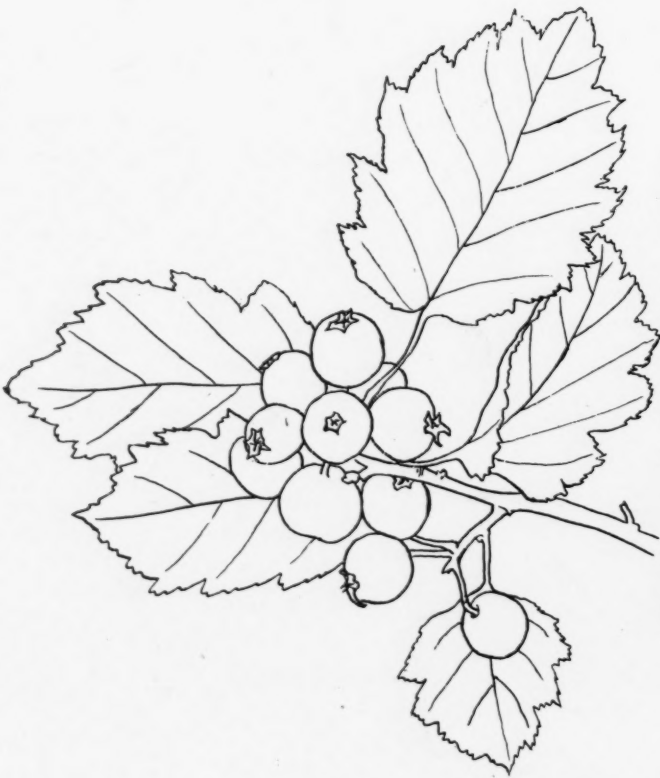
Rudbeckia

RUDBECKIA

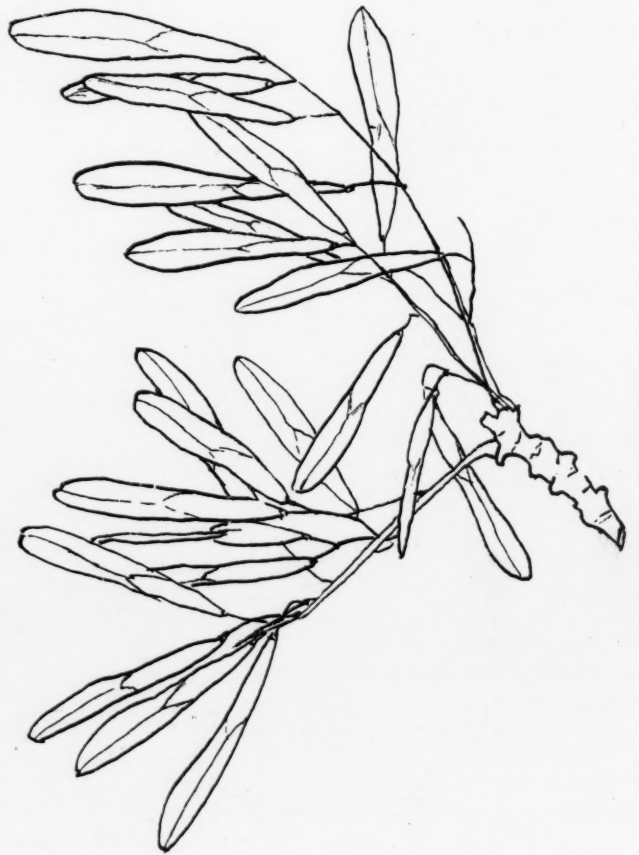
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LINDEN BRANCH—E. T. PRIEST

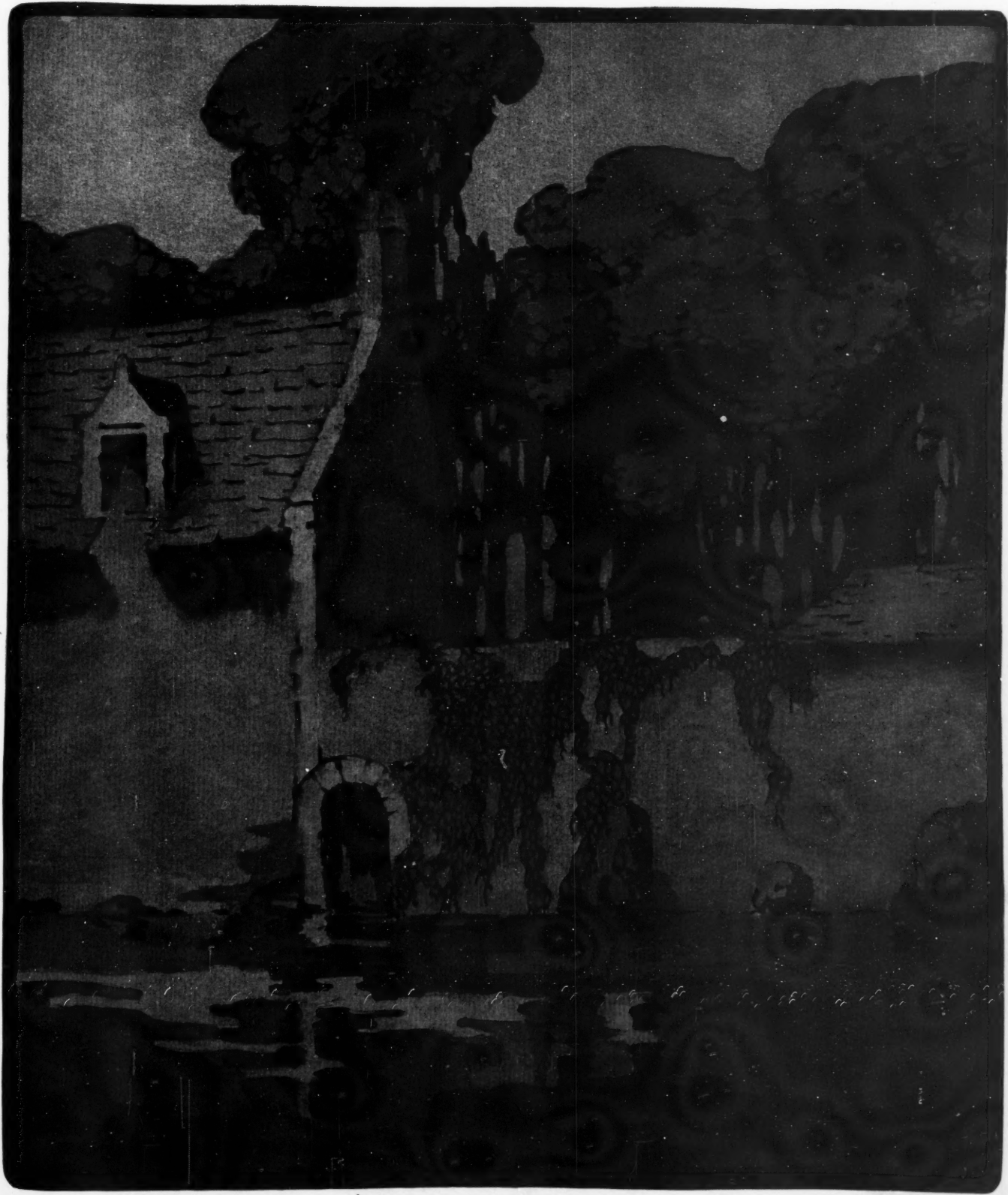


THORN APPLE—ELIZABETH T. PRIEST



ASH KEYS—ELIZABETH T. PRIEST

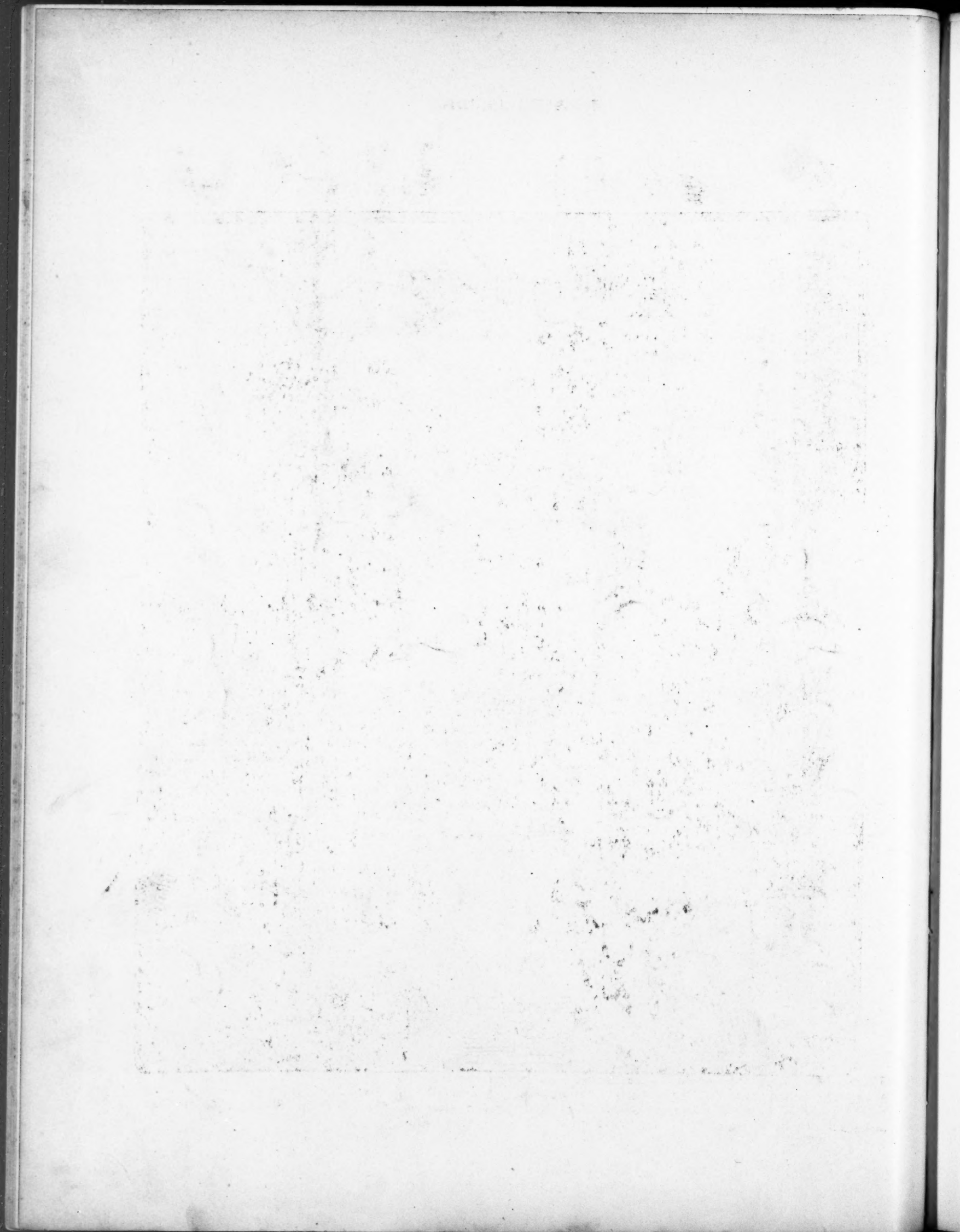




AUGUST 1911  
SUPPLEMENT TO  
KERAMIC STUDIO

DECORATIVE LANDSCAPE—M. M. MASON

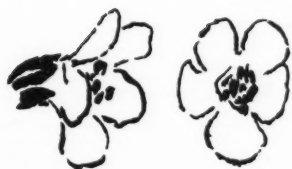
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MULLEIN

**F**LOWERS are delicate Yellow. Use Albert Yellow. Shade toward stock with Apple Green. The deepest tones use Grey for Flesh. The leaves are Apple Green, Violet and Shading Green very thin.



Ironweed

IRON WEED

*Mary Overbeck*

**D**ESIGN for tile. Paint a wide, soft outline around design with Grey for Flesh. When about dry dust Violet No. 2 into this outline. Clean design and fire. Paint lights in flowers with Violet No. 2 and Banding Blue, shadow side with Violet No. 2 and Blood Red. Leaves with Brown Green and Violet No. 2. The background is washed in with Apple Green and Violet No. 2.

Next firing—Oil tile with Fry's Special Oil and dust with Pearl Grey three parts and one part of Apple Green.



LINDEN BRANCH

*Elizabeth T. Priest*

**L**EAVES are Apple Green, Violet, Shading Green and Moss Green. The stems are Yellow Green and Yellow. The berries are Yellow Green and touches of Sea Green.



THORN APPLE

*Elizabeth T. Priest*

**F**OR apples use Yellow Red, Blood Red, for the deepest tones use Blood Red and Ruby. The caps are Moss Green and Brown Green. The leaves are Moss Green and Brown Green and Shading Green. Stems are Brown Green and Blood Red.



## DECORATIVE LANDSCAPE (Supplement)

Maud M. Mason

**T**HE decorative landscape composition could be adapted to many purposes and could be used effectively as a motif for a design for a vase or other large object. Supposing the study to be used as a panel for framing, select an evenly glazed piece of porcelain and after sketching or transferring the design, with a mixture of two-thirds Black and one-third French Grey, ground smooth with Painting Medium and a drop of Grounding Oil, paint in even flat tones all of the dark masses and outlines. When dry, dust this first painting with Black. The use of the Grounding Oil causes more of the powder color to adhere to the painting when dusted than would otherwise. Do not be too exacting in this painting but keep the drawing as loose as is consistent with the treatment and be careful not to lose the character of the shapes of the various things in cleaning the painting, which is fired at this stage.

**Second Firing**—Give sky a wash of Persian Blue, Yellow Green on trees, Pompadour on roofs, French Grey and Black on house and wall. Reflections are painted in same colors as above. Paint the colors on in even flat tones, using a pad to soften and bring the edges together, and when dry dust the entire panel with Dark Yellow Brown.

In the next firing strengthen the painting where necessary using the same colors recommended for first firing, possibly substituting Brown Green for the Yellow Green, or whatever else will bring you nearer the colors and values of the study. A final toning of French Grey tinted over the entire surface, leaving very little if any over the reds, will lower the tone and soften the panel.

## WATER COLOR

The subject of this sketch is one of the most charming spots in Bruges, Holland, and lends itself to a great variety of treatments and arrangements. The idea in this case was to make a very formal decorative panel of the subject. The sketch was first rendered in charcoal, reducing it to a few values in flat tones, and after this preliminary study it was then translated into color tones. Heavy charcoal paper is used on which the design is sketched or transferred. The paper is then wet and pinned firmly over a double sheet of wet blotting paper, and when the surface is in the right condition, that is, sufficiently dry to admit of painting on without losing clear edges, paint in all the darks, including all small touches, etc., with Higgins' India Ink. Remove the drawing from the board and when quite dry, wet thoroughly again as before and replace over the wet blotting paper. While the surface is still quite wet, with a large bristle brush scrub gently back and forth until some of the ink has been removed, leaving the darks greyer, and a soft tone of light grey over the entire sketch. If any of the lights grow too dark in the process they can be readily washed up at this stage with a clean brush. Scrubbing in this manner not only gives a pleasing tone but a delightful quality to the paper. When the surface is sufficiently dry give the entire sketch a rich tone of Raw Sienna. Then proceed to wash on the colors, using pure, brilliant tones, Prussian Blue, Hooker's Green No. 2, Black, Vermillion, Light Cadmium, a little Crimson and Lemon Yellow. The first painting of colors is put in quite strong, and when quite dry, wet the paper again and brush the sketch once more with the large bristle brush, working for a transparent quality of color and not mixing them up too much. When dry, clear washes of transparent colors can be used to correct a color or value wherever needed.

It is with great regret that we announce the death of Mrs. Evelyn Brackett Beachey, one of our valued contributors. Mrs. Beachey was one of the leading ceramic artists of the day, and for several years had been an instructor at the Art Institute of Chicago and a prominent member of several art clubs. Her death will be a distinct loss to the ceramic art fraternity.



HORSE CHESTNUT

Elizabeth T. Priest

**T**HE leaves are Yellow Green, Brown Green and Shading Green. The veins Auburn Brown. The stems are Shading Green, Violet and touches of Black.

\* \*

 RUDBECKIA (Page 85)

**P**AINT flowers with Yellow, Yellow Brown. Centers with Auburn Brown, Blood Red and touches of Black. Leaves are Moss Green and Brown Green. Stems with Brown Green and Yellow Brown.

\* \*

 DAHLIA (Page 85)

Elizabeth T. Priest

**P**AINT flower with Lemon Yellow, Albert Yellow and Apple Green. The center with Apple Green and Yellow Green. The bud is Yellow and Yellow Green. The stems are Yellow Green and Shading Green. The leaves are Moss Green, Shading Green and touches of Black.

## COMMON ALDER (Page 75)

Anne H. Brinton

**T**HE leaves are Moss Green and Apple Green. The long shaped blooms are Yellow and a little Yellow Green. The stems are Violet No. 2 and Blood Red. The buds are Blood Red and Violet. Second Firing—Same colors as used in first firing. The background should be treated flat using Albert Yellow and Grey for Flesh.

## STUDIO NOTE

Miss M. C. McCormick, Springfield, Missouri, has removed her studio from 9 Masonic Temple to 517 Woodruff Building, where she has opened "The Handicraft Shop".

On Sept. 1st, Miss Jessie L. Ivory will occupy the studio at 36 W. 25th St., New York, left vacant by Miss Dorothea Warren, where she will be ready for pupils and for her regular studio work. Until the above date Miss Ivory's address will be 1449 51st St., Brooklyn, N. Y.

## ANSWERS TO CORRESPONDENTS

M. Q.—You did not put your question clearly. If you will let us know what information you wish we will be pleased to answer

Mrs. A. G. A.—You will find a formula for the medium in one of the other answers in this column. It is best to send the designs for publication in black and white, either with pen and ink (Higgins' Drawing Ink) or water color wash.

S. F.—Any pure gold will answer the purpose. Write to George Leykauf, Detroit, Michigan. He probably can supply you with it.

Mrs. E. E. R.—Use to 5 drops of Oil of Copaiba one of Oil of Cloves for a painting medium. A drop of Oil of Tar may also be added.

A. L. F.—Use Bohemian glass for decorating.

L. L. McM.—The conventional work on china is considered one of the Fine Arts and is accepted at any of the exhibitions. It was accepted in the Fine Arts Building at the World's Fair at St. Louis in 1904. The realistic work is not accepted and is considered commercial.



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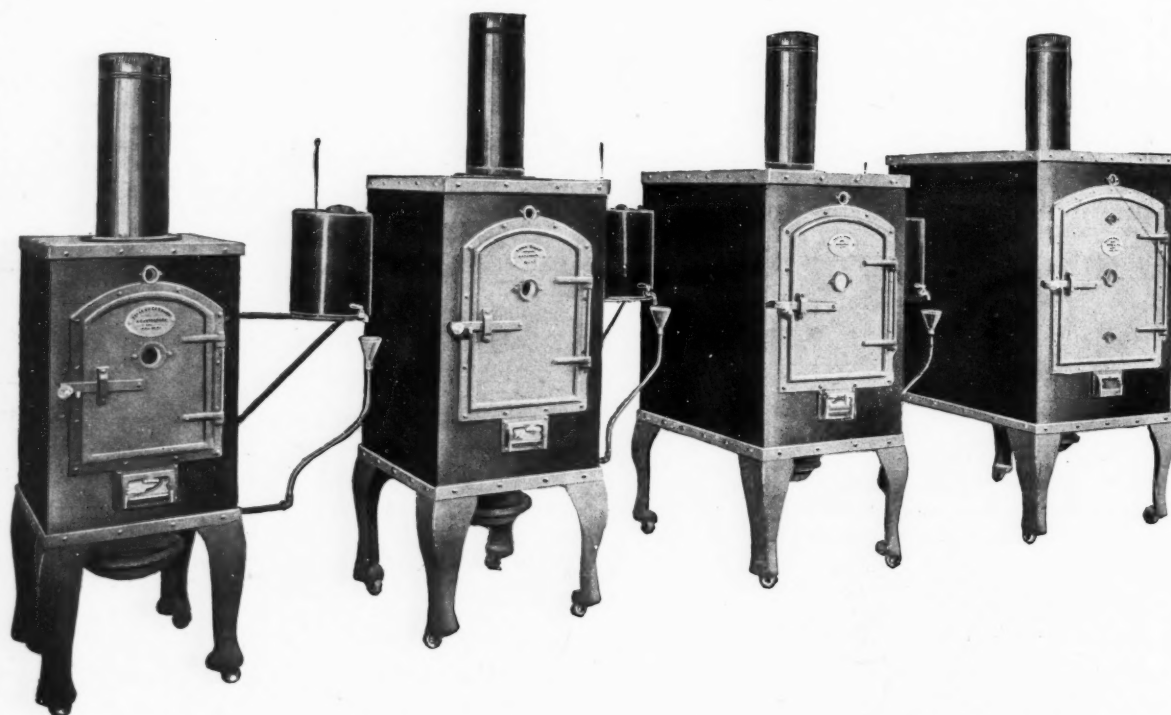
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